



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

BRUSH AND PENCIL

VOL. V

MARCH, 1900

No. 6

EDWARD EMERSON SIMMONS

In art, as in other professions, the royal road has yet to be discovered. Not even has a short cut been found whereby the student can escape the drudgery of serious toiling on to the goal of his ambitions. The heat and burden of the day have to be honestly borne by the artist, no less than by the man of more prosaic endowments, for the craft calls for the greatest display of application, patience, strength of will, and ability to withstand discouragement. It is not enough that the youth be naturally gifted, although for great success the divine afflatus must not be absent; the ability is needed to concentrate one's entire attention intelligently, fixedly, and everlastingly on the one main object, before the world will acknowledge superiority.

It is a wise provision in the great economy of nature that the more a man is gifted the greater as a rule are his requirements; the student with only modest talent, who achieves his humble results by the sweat of his brow, may console himself that his more fortunate fellow-worker, who arrives at his conclusions apparently with facility, has, in reality, struggled just as hard to reach his standards, which are set that much higher. There are some men, however, whose natural gifts are most interesting, and whose ability seems simply marvelous. These happy mortals appear to have none of the trials and tribulations that beset the path of their comrades, and from the beginning draw and paint dexterously.

Such a man is Edward Emerson Simmons. At the schools in his earlier years his easel was a favorite loafing-place for the other members of his class at Julien's; in his studio later on, fellow-workers would stand and watch him draw with charcoal or paint *morceaux* with surprising facility; and to-day, when he has, as the French say, "arrived," he finds seemingly none of the perplexities that worry most men. To his intimates, however, there is another side to the medal, and they at least know of the discouragements he has met and overcome; for to arrive at his present prominence he has passed through the experiences consequent upon success.

Mr. Simmons comes from good old Massachusetts stock on both sides. His mother is a sister of Ralph Waldo Emerson, and the artist was born at Concord. He graduated with honor from the class of 1874 at Harvard College, a class containing many men who have since risen to distinction in various ways. The necessity of immediately

earning a livelihood sent him to California directly after his graduation, and he taught school there until 1879, when he came East, at once entering the drawing classes of the Boston Museum of Fine Arts. He stayed there one year, when he went to France. In Paris he



PORTRAIT OF ARTIST'S MOTHER
BY E. E. SIMMONS

enrolled himself under Boulanger and Le Febvre, in the Atelier Julien, and at once took a high position, obtaining the gold medal of the studio at the end of his first season. His first *envoi* to the salon was in 1881, when he sent a portrait of a gentleman in Highland costume. The picture was well received, and attracted some attention, and the following summer he went to Brittany, where he was destined to remain some time.

The village chosen to be the scene of his labor was Concarneau, in Finisterre, a fishing-port famous for its sardines, and full of the

activity of such French towns where life was picturesque and living primitive. Here he was untrameled, and was able to experiment with landscape, marines, and the figure, and the years spent in this place were of great advantage. He speedily took the foremost place in the art life of the colony, containing many painters, French, American, and English. He sent from here, in the year 1882, a picture called "La Blanchisseuse," showing the youthful figure of a Breton girl carrying a basket of clothes from a washing-place by a brookside, as is the custom there. It was a charming, naïve work, beautifully drawn and well painted, and it brought Mr. Simmons an honorable mention. Later the pretty model was rendered famous by serving as the heroine for Blanche Willis Howard's novel of "Guenn," which was written that year at Concarneau.

Other works followed, generally of Breton themes, and Mr. Simmons, marrying in 1886, went to Spain with his bride, making many sketches, and returning to Brittany to pack up his effects and cross the Channel to St. Ives, in Cornwall, where there was already estab-

lished a large colony of artists. Once again he became prominent in the life of the painters, and here he remained several years. Pictures were sent to the Royal Academy, and the salon was not forgotten. Many of the most distinguished of the younger English school were



MOTHER AND CHILD, BY E. E. SIMMONS.

here at the time, and Mr. Simmons found a different atmosphere from that of Brittany. He painted here his successful "Mother and Child," a splendid marine of the Bay of Lelant, and a composition of a cart with driver at evening.

The fascination of life abroad, however, did not swerve Mr. Simmons from a well-considered notion he had of a return and permanent residence in his own country, and he awaited the opportunity, which came in 1891, when his old class determined upon a memorial window at Harvard College. With the decision for this work, Mr. Simmons's name was immediately thought of, and he was summoned to New



THALIA, CONGRESSIONAL LIBRARY, WASHINGTON, BY E. E. SIMMONS
Copyright, courtesy of Curtis and Cameron

York for a conference, which resulted in his obtaining the commission. That it was his first attempt at working in stained glass mattered little, for by this time Mr. Simmons's mastery of any medium was quite unusual, while his skill as a draughtsman rendered the preliminary work a simple problem. The idea submitted having met with approval, the cartoons were made and subsequently exhibited at the Architectural League.

The intellectual forces that were active in directing the mental side of Mr. Simmons's pictures showed prominently here in the composition of this window. The controversies of the Civil War had subsided, and the hand of peace had been stretched out between the North and the South during the years of the class of 1874, and in this era of renewed feeling between sections Mr. Simmons found the motive for the window. The meeting of Aristides and Themistocles, before the battle of Salamis, formed the theme. The famed speech of the former was the keynote: "It is fitting, O Themistocles, that we sink our private differences, and that our rivalry now be to see who shall most benefit his country." The dignity and poise of the noble old men gave a nobility and a significance to the sentiment that were well carried out

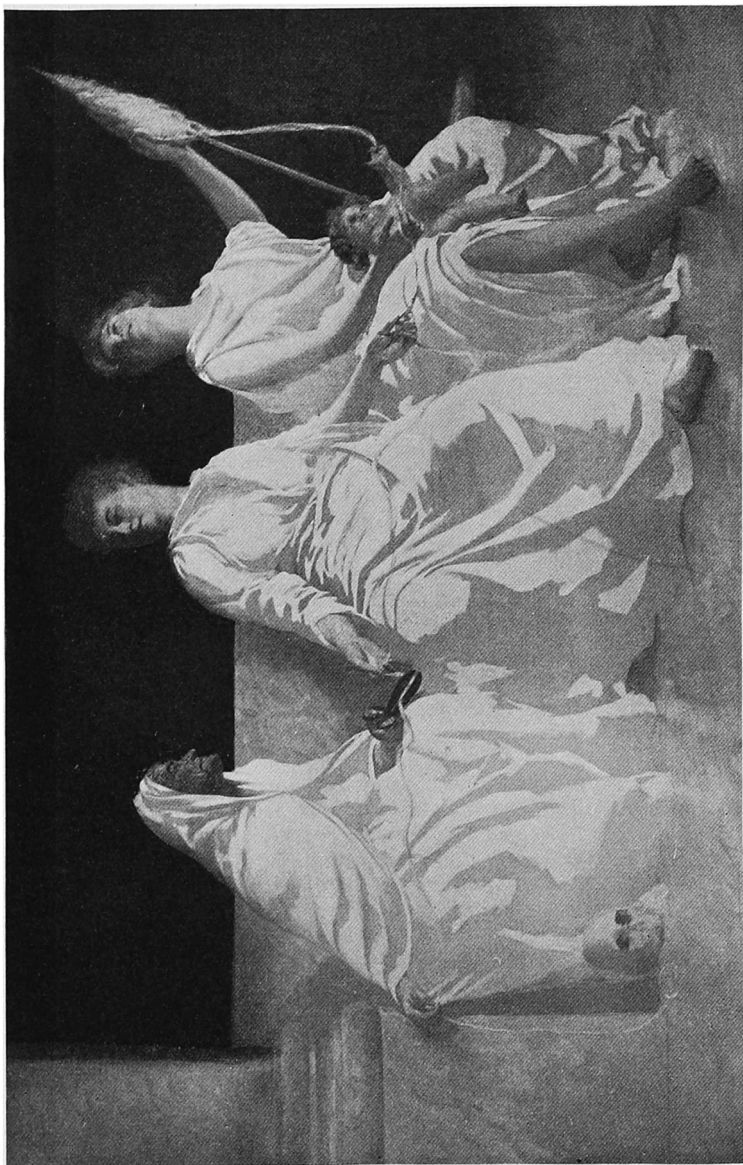
in the strong, serious drawings and the thoughtful lines of composition. It was his first departure in a decorative direction, but it showed the man's capacity, and the years of training fitted him to express himself with dignity and thoroughness; it paved the way for future efforts in this direction, and opened up new possibilities which the artist was not slow to appreciate and develop; and with the



CALLIOPE, CONGRESSIONAL LIBRARY, WASHINGTON, BY E. E. SIMMONS
Copyright, courtesy of Curtis and Cameron

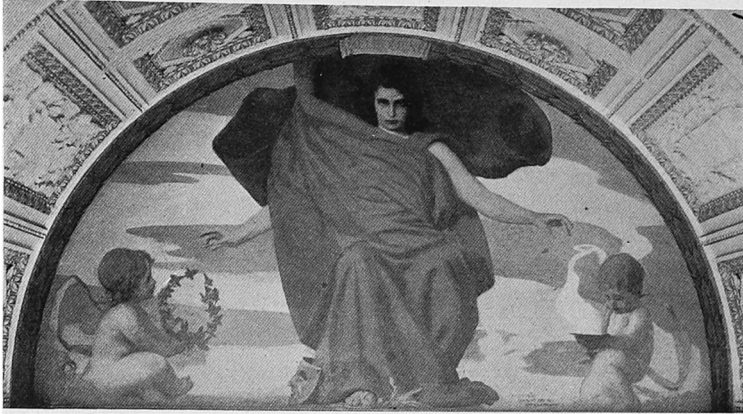
World's Fair in contemplation, when it came to the selection of artists to decorate the different buildings, Mr. Simmons was chosen.

Those who visited Chicago in 1893 need not be told how well he succeeded with his first decoration of the dome of the Liberal Arts Building, with his four forms of American labor—wood, iron, stone, and fiber. Here were strength, directness, simplicity, and dignity; in every stroke was seen the able technician, the capable artist, and the thoughtful man, who, having something to say, said it with much pith and soberness. It was his initiation into the mysteries of mural decoration, and the lesson taught was not lost. Mr. Simmons saw his opportunity and made the most of it, for the possibilities thus opened up were utilized almost immediately in the shape of a commission for the decorations of the criminal court buildings of the courts of Oyer and Terminer in the city of New York. These were sympathetic themes, and were worked out with enthusiasm. The subjects represented were "Justice," in the shape of a stately, dignified figure, holding a globe in one hand and scales in the other; she is draped in an American flag—always a difficult problem, but one which the artist overcame cleverly. The side panels to the right represent the three



THE FATES
BY E. E. SIMMONS
Copyright, courtesy of Curtis and Cameron

Fates, while to the left are Liberty, Equality, and Fraternity. The commission for the work, which was put in place in November, 1895, was the first given by the Municipal Art Society, and marked an era in the history of American municipal art. The circumstances were fittingly observed with appropriate ceremonies, and the work stands to-day a credit to the patriotic movement in its artistic fitness.



MELPOMENE, CONGRESSIONAL LIBRARY, WASHINGTON, BY E. E. SIMMONS
Copyright, courtesy of Curtis and Cameron

There came now the commissions for the decorations of the Congressional Library at Washington, the tympanums of the north corridor leading from the main entrance hall being intrusted to Mr. Simmons. For this he prepared a series of nine paintings, representing the muses. Each one of the muses is shown as a seated figure. In several of the tympanums the muse is accompanied by little geniuses, who serve to bring out the special character of the central figure. The work is thoughtful, serious, and able; and besides the admirable technical excellence displayed, there is felt the intellectual power behind the compositions. Various ceilings for private residences came from his studio, and an important series of works for the Waldorf-Astoria Hotel in New York, the decoration of the smaller ball-room adjoining the larger hall. In this place there are schemes of brilliant, gay color, and subjects of the various months of the year, and again Mr. Simmons demonstrated his capacity.

The last important work to emanate from Mr. Simmons's brush, although there have been many portraits in between other commissions, is his splendid panel for the main court-room of the Appellate Court in the handsome-new building on Madison Avenue in New York, and

this is unquestionably his best and most complete production. It is one of three panels, the others being by Henry O. Walker and Edwin H. Blashfield. In conception and execution it marks a distinct step forward, and the sober qualities of the work are in keeping with the environment of a court of justice.

Thus, in a brief way, I have sketched out Mr. Simmons's life-work up to the present time, and yet somehow I feel the man has so much in him that his future will see far more and better results, for he has built his art on the solid foundation of intellectuality, sound technique, an equipment of drawing equaled by few living men, and a color sense that is developing every year into a finer, more delicate appreciation of tonal discernment. Encouragement and recognition are unmistakably his. With health and his share of the years given to most artists—for they are a long-lived race—he should go very far.

ARTHUR HOEBER.



THE DEMAND FOR ART IN AMERICA

"You may read the character of men, as of nations, in their art as in a mirror."

It has been said that art cannot be grafted upon an American adult; that he has not been reared in the required atmosphere, and has no natural appreciation of good art. It would seem as if this were an error, when, to go back no farther than the Columbian Exposition, we remember the far-reaching effects of the beauty created by the architect, sculptor, and painter, for at that time the artist and artisan worked hand in hand for the glorification of our country.

Thousands who, perhaps, had never before considered for five consecutive minutes the form or style of a public building were spellbound before the majestic presence of that city of harmonies, and those who came to criticise were dumb. The effect of this materialized loveliness was to create a desire, which has increased in intensity with each succeeding year, to reproduce the same in one form or another throughout our land.

In Nashville, Atlanta, and Omaha the patrons of art again brought to the people reflections of the first exposition, and the festival decorations of triumphal arches, pylons, and columns in the various cities bore witness to the increasing demand.

Americans are traveling, studying, and becoming familiar with the best in art as never before, and are, in consequence, more dissatisfied with inferior productions. They are waking up to the fact that most machine-made articles do not appeal to their enlightened senses, and that the objects about them must be stamped with the individuality of their maker to be attractive.



THE JUSTICE OF THE LAW
DECORATION IN APPELLATE COURT ROOM, NEW YORK CITY
BY E. E. SIMMONS

Copyright, courtesy of Curtis and Cameron